



Theater Association of The Religious Groups in Yogyakarta During 1960s

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Abstract

This research focuses on the dynamics of theaters based on religious groups (Teater Muslim, Starka, Teater Kristen, Teater Kristen and Sthemka) in Yogyakarta, which initially adopted realist theater and then turned into an experimental theater, from the 1950s to the 1960s. The 1950s was a time when realism exploded in Indonesian theater. Whereas the 1960s was a period when theater groups began to adapt new forms and were called the experimental theater period. For this reason, this research takes place in the 1950s to 1960s. To cover the idea of writing, research uses the theory of dramaturgy from Erving Goffman which has the view that interaction between humans is like a play of drama determined by space, time, and audience. Based on this view the theater is oriented towards religious groups understood to contest each other to present (presentations) themselves) in the fields of ideology, experimental works, and market changes.

Abstrak

Penelitian ini fokus mengenai dinamika teater berbasis kelompok keagamaan (Teater Muslim, Starka, Teater Kristen dan Sthemka) di Yogyakarta yang semula mengadopsi teater realis kemudian berubah haluan menjadi teater eksperimental, dari kurun 1950an hingga 1960an. Periode 1950an merupakan masa disaat meledaknya realisme di teater Indonesia. Sedangkan tahun 1960an adalah periode ketika kelompok teater mulai mengadaptasi bentuk baru dan disebut sebagai masa teater eksperimental. Untuk itu, penelitian ini mengambil setting periode 1950an sampai 1960an. Untuk memayungi gagasan penulisan, penelitian memakai teori dramaturgi dari Erving Goffman yang memiliki pandangan bahwa interaksi antar manusia diibaratkan seperti permainan drama yang ditentukan oleh ruang, waktu, dan audience. Berdasarkan pandangan ini teater berhaluan golongan agama dipahami saling berkontestasi untuk mempertontonkan (presentasi) diri) dalam bidang ideologi, eksperimental karya, dan perubahan pasar.

Keywords: religious denominational theater; dramaturgy; realism; experimental

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Introduction

During the 1960s, the development of theater in Indonesia was very rapid. The medio is a time when Indonesia was infected with “theater fever”. The birth of the modern theater group in Indonesia indeed empties into urban areas because of the tendency of Western influence to emerge amidst diverse urban complexity. Ideally, they did not intend to continue the theatrical (traditions) that developed in the countryside or the theater which became a legacy of certain kingdoms.

After being initiated by Komedi Stambul and then continued by Dardanella and Orion, theater in Indonesia had been clear in direction and shape. Usmar Ismail and his colleagues began to imagine theater in Indonesia going forward. ATNI (Indonesian National Theater Academy) itself becomes a bridge between theater which was initially consumed as urban entertainment (commercial) with theater aimed at education and the arts (Muhammad, 2010). Furthermore, the theater phase as an educational tool had appeared. In addition, it became an educational tool, theater was also used as a tool (vehicle) for politics. However, the theater movement as agents of Indonesian culture still stands firm. Some theater groups, both those affiliated with (close to) political parties, did not forget the element of creativity. Likewise, with theaters which incidentally did not want to be bound by political interests. They still continued to work while imagining Indonesia in the future. Here, the role of the campus is very visible. Because, originators or pioneers of independent theater were mostly alumni from the campus, especially the Indonesian National Theater Academy (ATNI) and UGM.

In the 1960s, there were at least two sides that conducted cultural debates. Namely, Lekra and Manikebu. Lekra itself was born on August 17, 1950 while Manikebu was established on August 17, 1963. The debate that circulated between Lekra and Manikebu revolved around the level or view of Indonesian culture. The polemic involving the two sides had subsided after Manikebu was banned by President Sukarno because Manikebu was considered counter-revolutionary.

Cultural upheaval which certainly conical into the realm of theater was not only controlled by the two sides. At least, in the 1960s we could make three ideological categories namely, the Nationalist, Religious and Communist groups. The three ideological bases above were certainly based on ideas expressed by President Soekarno in 1959 as the shield of the Indonesian revolution, namely Nationalists, Religious and Communists (Nasakom) and Political Manifesto / 1945 Constitution, Indonesian Socialism, Guided Democracy, Guided Economy and Indonesian Personality (Manipol / USDEK). The ideals to achieve this revolution would change to Manipol Usdek Resopim (Political Manifesto; 1945 Constitution, Indonesian Socialism, Guided Democracy, Guided Economy and Indonesian Personality, Revolution, Socialism and National Leadership) in 1962.

The ideological struggle was felt in the political field, and the tendency also spread to the theater world. Some theater groups were not absolutely required to join certain parties as a manifestation of their identity in which ideology. However, the average of the group had a certain ideological orientation without affiliated to a political party.

In his essay, Goenawan Mohamad once said that religious literature was rampant in the 1950-1965s. The formation of cultural groups based on entities (groups) was widespread, especially in literary circles. Emerging Islamic literature, Christian / Catholic literature or proletarian literature. This phenomenon illustrates the social and political conditions in Indonesia at that time. For Goenawan Mohamad, the birth of religious literature was motivated by two things, namely, the search for the identity of writers and rivalry between groups (Mohamad, 1969, p.89). In the world of theater, groups began to emerge which asserted they were part of a "fragmented" group. The mode was so that they were bound to certain ideologies. Theatrical breathing was involved in the "battle" caused by the constellation of the political climate even though it had been preceded by the birth of cultural institutions which were bound by religious parties.

Some theater researchers such as Cahyaningrum Dewojati and Jakob Sumardjo said that in the 1960s, religious theater was flourished. The theater group actually only uses the term religion because when viewed from the stage being played, not all of them raise a religious text. Therefore, the term denominational theater as a religious group is more appropriate than a theater that breathes divinity or is based on religion (religious).

Referring to the theory developed by Erving Goffman, namely the dramaturgical approach, we will see that the emergence of theater groups with a religious background is a contestation space. His *Presentation of Self in Everyday Life* shows human action / interaction similar to drama plays that are determined by space, time or audience (Goffman, 1959). The concept offered by Erving Goffman is the concept of self-presentation and the art of impression or impression management. The concept was closely related to the character or appearance of an actor. From this concept, everything is wrapped in one form which Goffman calls dramaturgy (staging and the self).

Then, referring to the opening of theater in Indonesia by Michael H. Bodden, the period of development of realism broke out in the period 1942-1965 while the experimental theater spring began from 1966 to 1986. Bodden divided the periodization of Indonesian theater into four parts. First, the National Theater of Arts in the era of the Formation of the Nation. Second, the National Theater-Art, the Commercial Theater of the City and the Transition to "Realism": Translation of the New "World Citizens" 1942-1965. Third, Indigenisasi, Experimental Theater and Allegory of Power: Adaptations of New Order Theater 1966-1986. Finally, the Second Wave of Experimental Theater and the Changing Role of "Tradition":

Theater of Arts from 1986-2001 (Bodden, 2009). This paper will end where Indonesian theater experiences a transition, towards a new phase, namely experimental theater.

This research will explore the dynamics of theatrical style in Yogyakarta which was pioneered by intellectuals in the 1950s-1960s, especially the change from realism to experimental. However, this research is focused on theatrical groups that have religious groups. The group will be represented by Teater Muslim, Teater Kristen, Starka (Catholic Arena Group Study), Teater Katolik and Sthemka (Young Catholic Theater Study).

The Emergence of Theater Based on Religious Groups in Yogyakarta

Theater syndrome had swept in Yogyakarta. The rise of performances and groups which were increasingly enthusiastic about playing the play were greeted with joy by the people in Yogyakarta. The theater scene became more colorful when a group named based on religious terms in the 1960s. For instances, Teater Muslim, Starka (Catholic Arena Theater Study) and Teater Kristen had performances that attracted many people.

Teater Muslim was established on September 25, 1961, they grew up when political turmoil heats up and the lives of realism in the theater were still soaring. The birth of Teater Muslim began with the appearance of the Yogyakarta Islamic Cultural Coordination Agency (BKKIY) in the late 1950s. Teater Muslim set its birthday on September 25, 1961 in connection with their first performance. Their first production were Iblis and Islamnja Umar Bin Chottob in the Chung Hwa Chung Hui and it became a milestone for the establishment of the Teater Muslim. However, at that time they still used the name of the Yogyakarta Islamic Cultural Coordination Agency (BKKIY). The performance was held in the context of the Islamic holiday held by the Boarding and Mosque Foundation (YASMA). The name Teater Muslim was only used a few months later when they completed the Articles of Association of the organization.

Furthermore, the Teater Kristen was founded in 1964. The group was pioneered by Darmanto Jatman, Suparwoto, Sapardi Djoko Dhamono etc. Next, the Arena Study Group as Starka which appeared on December 20, 1965 was founded by Jasso Winarto. Some Starka activists included Fr A Sumandar, L. Subijat and Harymawan. On the other hand, Sthemka (Young Catholic Theater Study) which was established around 1966/67 and was born from the womb of the Kumetiran church parish with one of its founders was Aloysius Broto who had previously joined Jasso Winarto's Starka.

Teater Muslim Creativity: Drama as Da'wa

First, a group that deserves to be discussed is Teater Muslim. This group is managed well. They are also bound by neatly arranged AD/ART. In accordance with the Teater Muslim Charter, they as artists who are also part of the Muslims, feel responsible for the development and progress of Islamic theater in Indonesia. Interestingly, according to the Articles of Association, Teater Muslim members are Muslim communities who are happy with Theater art.

For Teater Muslims, the religion of Islam is a source of material that serves to enhance perfect art. In accordance with the concept of Islam which forbids religion as merchandise. Teater Muslim was not concerned with profit in every production. They prioritize achievement because as an organization. Teater Muslim is more educational. In addition, theater became their tool to foster and appreciate theater arts. Teater Muslim also aspires to educate theater arts enthusiasts in Islam.

The Articles of Association also contain a number of attempts at Teater Muslim to achieve its goals. First, periodic drama performances. Second, the collection of drama scripts for study and production. Third, encourage writing Islamic-themed drama scripts. Fourth, theater arts education in all its aspects practically and theoretically. Fifth, cooperation with other organizations in theater arts activities.

Theater education implemented by Teater Muslim is a discussion system. Each member is allowed to become a teacher. At the beginning of the establishment of Teater Muslim, who served as chairman was Mohammad Diponegoro but in every process of Teater Muslim, it was not only Mohammad Diponegoro who ran the wheels of the vehicle. For example, acting lessons were handed over to Arifin C. Noer. Makeup was the responsibility of H. Yazis Wijayakusuma, while the technique of writing a script held by Mohammad Diponegoro.

Performances performed by the Teater Muslim on average directed by Arifin C. Noer. In fact, he is known for writing scripts while active in the Teater Muslim especially in 1963 until 1967. In the 1960s, Teater Muslim was included in a group that regularly performed. According to Putu Wijaya, Teater Muslim was considered to color the idea of realism in Yogyakarta. He claimed to be inspired by one of the Teater Muslim performances, the play *Caligula* by Albert Camus.

In 1963, they played Arifin C. Noer's script, which was *Telah Pergi Ia, Telah Kembali Ia* and he also directed. Arifin C. Noer was again trusted as a writer and director on the next stage. They played *Nenek Tercinta* play at the PPBI building on April 17, 1964. Arifin C. Noer also played on the stage with several other actors, namely Nurul Aini, Tuti Noorbuwati, A. Sambari Baswedan, Sri Widiati Saebani and Amoroso Katamsi.

The political climate heated up in 1965. The condition was exacerbated due to the Gestapu incident. In that year, Teater Muslim had played the play of Tiga Orang Laki-laki by Arifin C. Noer. Next, on November 20, 1966, Teater Muslim played a play that did not smell divine. Namely August Stinberg's play adapted by Asrul Sani, namely Sang Ajah (The Father) in the PPBI building. The performance was held in the context of Lustrum I Teater Muslim. In addition to holding performances, Teater Muslim also presented Critical Night and reads 3 short stories belonging to Taufiq Ismail. The reading of three short stories was entrusted to Arifin C. Noer.

At that time, it could be said that Teater Muslim was the only group that used a religious basis as the basis for the creation of his work. There was an opinion which states that Teater Muslim was in the midst of the dominance of secular theater. The term secular theater refers to other groups such as the Djogja Drama Group Study, Sanggar Bambu or Indonesian Theater (Arizona, 2012). The label of the secular theater is deemed inappropriate, because the basis for the creation of their work is not based on religion. In addition, the term secular itself is aimed more at the political system, not the arts.

The advancement of Teater Muslim was supported by several parties who were economically quite respected, especially the batik skipper, such as Amak Baldjum who came from Pekalongan and also a member of Teater Muslim. Teater Muslim often got an injection of funds to succeed the stage. These factors also influence the smooth performances held by them.

The Islamic stuff was already attached to the Teater Muslim. However, in its development, the group did not merely play religious plays. Especially, after Arifin C. Noer began to be trusted to become a Teater Muslim staging director. There were several manuscripts that were not related to Islamic plays such as, Nenek Tercinta, Caligula, Sang Ajah or Tiga Orang Laki-laki.

Compliance with realism was also sued by Arifin C. Noer. Teater Muslim in his era became a medium to try out experimental theater. For example, the Caligula play was not a play of realism. When brought to the stage, Caligula's play was worked out in an experimental form by Arifin C. Noer. He would use that strength later or renew when he led the Ketjil Theater. Interestingly, the "Godhead" side that Arifin C Noer began practicing since he was active in Teater Muslim, he also used it to work on the Ketjil Theater performances.

Teater Muslim Taring ? in the theater universe began to fade when Arifin C Noer left Yogyakarta. He then founded the Ketjil Theater in 1969 and based in Jakarta. In 1970, he also played his first stage with the Ketjil Theater at TIM (Taman Ismail Marzuki), Jakarta. At that time, they performed the Kapai-Kapai play by Arifin C. Noer himself. In addition to Arifin C Noer, several other Teater Muslim activists also took part in the trip like Muhammad

Diponegoro, Syubah Asa, Chaerul Umam etc. Teater Muslim experienced a vacuum in the 1970s.

The principle of divinity applied by Teater Muslim can be traced from various kinds of texts that they play like the Iblis and Islamnya Umar Bin Chottob, authored by Mohammad Diponegoro (Diponegoro, 1983). There is also a play owned by Arifin C. Noer entitled *Telah Pergi Ia, Telah Kembali Ia* and *Sumur Tanpa Dasar* (Noer, 1989).

It cannot be denied if Teater Muslim is attached to Islamic society and often voices the themes of da'wa. In membership, Teater Muslim can be called an exclusive and not flexible group. Because, both official members and those who join must be Muslim. For example, when the Teater Muslim held Albert Camus's *Caligula* and they lacked players. Genthong HSA, who was active in the Teater Kristen and Starka when he was young, admitted that he was offered to fill the gap. At that time Abdul Hadi WM offered the name Genthong HSA, but Arifin C. Noer refused. Arifin C Noer thought that Genthong HSA is not a Muslim, because of his activeness at the Teater Kristen even though Genthong HSA itself is Muslim.

The figure of Mohammad Diponegoro is arguably important in the development of Teater Muslim. The first stage the group used his script. One of the phenomenal manuscripts of the time was the Iblis' play. The play tells the story of the inner struggle between Ibrahim and Hajar. When God told the two couples to sacrifice their son, Ismail. They were then tempted by male and female devils who aspired to frustrate the sacred intentions of Ibrahim and Siti Hajar. In the end, the efforts of the two devils above were in vain because of the determination of Ibrahim and his wife. They then surrendered when facing Ibrahim and Ismail who always carried out God orders.

The birth of Iblis story is certainly based on the story of Ibrahim and Ismail contained in the Holy Qur'an. The story is already familiar to the people of Indonesia in general. The fables of Ibrahim and Ismail are also familiar among children, especially when the recitation takes place. Mohammad Diponegoro admitted, the Iblis play was a work that originated from his inner anxiety. While Indonesian people are still rigid in accepting Islamic forms of art. Prohibition of visualization of the figure of the Prophet Muhammad instead resulted in the lack of plays that originated from the Qur'an or hadith. In fact, these forms helped the education and propaganda of Islam itself.

Another name that helped develop the Teater Muslim wing is Arifin C Noer. Since childhood, he and his family in Cirebon had been close to the Islamic world. The village named Kenduruan is adjacent to the settlement of the Arabs. Cultural complexity encompasses the area inhabited by Arifin C. Noer. The village is located in a Islamic boarding school environment, especially Nahdlatul Ulama affiliation. In addition, the position of the area is close to the palace and the port.

Before studying in Yogyakarta, Arifin C Noer had settled in Solo. In that city he lived in Pondok Jamsaren. Afterward, Arifin C Noer began to live in Yogyakarta and studied at Cokroaminoto University Social Sciences. In Yogyakarta, Arifin C Noer began to pursue his theater career. There were many manuscripts that he wrote when he was active in Teater Muslim. For example, *Sumur Tanpa Dasar* or *Telah Pergi Ia, Telah Kembali Ia*. The two texts are actually included in the play category which deals with general issues. However, the social problems contained in the text are wrapped or inserted with religious elements.

The *Sumur Tanpa Dasar* written in 1963. The story tells an inner struggle that struck an old man named Jumena Wartawangsa. Arifin C. Noer described the thoughts of Jumena Wartawangsa on the theater stage. In the Setting *Sumur Tanpa Dasar* contains two elements, namely realism and surrealism. One scene that can be said to be realist is the scene of Jumena Wartawangsa sitting on a rocking chair. All events imagined in Jumena Wartawangsa's mind were indeed staged in a realistic manner. However, Jumena Wartawangsa's anxiety that weighed on her brain was a world of surrealism, but it was portrayed on the stage in a realistic form.

Sumur Tanpa Dasar invites the audience or readers to look back at complicated household conflicts. Jumena feels he is being betrayed by Euis, his fifth wife and Juki, his adopted son. Jumena was surprised when she heard that Euis was pregnant. Because, Jumena has been married four times but has never been blessed with a son. He suspected that Euis had an affair with Juki. On the other hand, Jumena Wartawangsa is also in a pinch. Because, employees protest demanding wage increases.

Arifin C Noer then gave a little style of Islam by raising Sabaruddin Nataprawira, a religion teacher. He often "lectures" Jumena Wartawangsa with Islamic perspectives. Jumena Wartawangsa is considered to be lack of prayer and worship. However, Sabaruddin Nataprawira's advice seemed to be useless. Because, at the end of the story, Jumena Wartawangsa ended her life by hanging herself while leaving a will.

The spiritual and psychological aspects are evident in the *Sumur Tanpa Dasar* text. The figure of the Hunter described by Arifin C. Noer is a reflection of the time represented by the grim reaper. Humans only live temporarily on earth and every time a grim reaper always watches over us. In addition to expressing social themes, the play *Sumur Tanpa Dasar* also marks Arifin C. Noer's thought in his time. In the 1960s, existentialism was booming. This is stated in the figure of Jumena Wartawangsa. In addition to existentialism thinking, *Sumur Tanpa Dasar* play is also influenced by Islamic thought. This was in line with the wave of Islamic renewal thinking that was reaching out to students at the time, such as Abduh, Al Ghazali and Ibn Khaldun.

Unlike the *Sumur Tanpa Dasar* whose Islamic style is less obvious. Another play by Arifin C. Noer is that *Telah Pergi Ia, Telah Kembali Ia*, he is very much an element of da'wa. The play that was staged in 1963 thick with Islamic teachings. The Manuscript *Telah Pergi Ia, Telah Kembali Ia* he recounted the anxiety of the people of Medina when he heard rumors when the Prophet Muhammad died. The play featured a time setting on 6 June 632 AD (12 Rabiul Awal 11 H).

It is said that residents in Madinah were troubled by the news of their exalted leader who died. It was said that there was a choir (mass) crowd and choir leaders. They begged Allah for the Prophet healthiness. The choir march then remembered the events in Padang Arafat when the Prophet Muhammad declared his final possibility of going on the Hajj and next year, he would not meet his people again. Appeared Abu Bakr, he tried to calm the citizens of Medina who feared the future of Islam itself after the prophet died.

The word "Telah Pergi Ia, Telah Kembali Ia" itself refers to the death of the Prophet who left the people and returned to Rahmatullah. In the play earlier, there was no dramatization of the prophet Muhammad. Of course, to anticipate the existence of parties who are counter to Islamic dramas. The contents of da'wa are increasingly felt in the people of Medina hum the blessings of the Prophet. The play has left him, has returned, he also quoted several letters in the Quran. For example, Surah Al Maidah verse 3 which reads "on this day I perfect your religion, I will satisfy My favor for you". Or Surat An-Nashar verses 1-3, "When Allah's help and victory have come and when you have witnessed the thrill of people coming into the religion of Allah, then glorify you, praise, ask forgiveness for Him because He is the recipient of forgiveness". The verse refers to the surrender of Makkah in the hands of Rasulullah SAW.

The choice of Teater Muslim to be consistent in playing Islamic acts is indeed not fully run. At least, the two texts above show the interest of Teater Muslim to bring people closer to the circle of Islamic arts. In accordance with the original purpose of Teater Muslim, which is to promote Islamic theater-oriented arts in Indonesia. In addition to the three manuscripts earlier, there are still several plays that are also da'wa. For examples, *Hari Masih Panjang* by Ali Audah, *Islamnja Umar bin Chottob* or *Labbaika Ya Rabbi Labbaika* written by Muhammad Diponegoro.

There is one other positive side to the birth of Teater Muslim, even though it is not directly related to Islamic art. Teater Muslim became a crater to galvanize theater artists who later became bigger. Like Arifin C. Noer, known as a actor, director, writer etc. Amak Baldjun who was active in Teater Koma and had a chance to try out the world of film. In addition, there is still Chaerul Umam who is also familiar with the world of theater and is well-known as an Islamic intellectual. Another name is Amoroso Katamsi, an army doctor and also a film actor.

The Christian groups' Theater in Yogyakarta

The formation of several cultural institutions that are bound by certain religious organizations triggered several parties to participate in building other cultural bodies. We can observe this indication from the rise of the birth of religious institutions with a religious perspective. The Islamic basis dominated the crowd. However, some parties whose Christianity backgrounds also helped enliven the dynamics.

Cultural institutions were born thus they used Christian and Catholic labels such as the Catholic Cultural Institute (LKK), the Indonesian Christian Cultural Institute (Lekrindo) and the Indonesian Christian Culture Study Group. Some political parties protect these cultural institutions as part of regeneration and fortifying them from PKI and Lekra attacks. For example, the Indonesian Christian Party which oversees Lekrindo as well as LKK affiliated with the Indonesian Catholic Party.

In the mid-1960s, the names Teater Kristen and Starka were already known in the Yogyakarta especially Jasso Winarto who previously played with WS Rendra at SGDD. Rendra's departure to New York did not reduce the passion of theater in Yogyakarta. In fact, when the departure of Rendra, Teater Kristen and Starka began to get a place in the hearts of the people of Yogyakarta. They often play short plays one round. Like, Prisoners (John Galsworthy), Kencana Train (Eugene Ionesco), Dead Sounds (Manuel van Logem), Chess Opponents (Samuel Kenneth).

At that time there was a cultural institution called, Indonesian Christian Culture Study Group. The group is not affiliated with any party. However, the purpose of establishing the organization was to contain Lekra. The Indonesian Christian Culture Study Group has three subdivisions, namely theater, literature and fine arts. One of those included in the division is the Teater Kristen, led by Darmanto Jatman. There are also Christian Literary Studio (Jogja Christian Literature Club Study) and Christian Fine Arts Studio. While still active, an art exhibition had been held by the Christian Arts Studio at Balai Prajurit (around Mangkubumi Street).

Teater Kristen was quite taken into account in the constellation of the theater world in Yogyakarta. The group founded by Darmanto Jatman was arguably active in playing plays. Darmanto Jatman himself in his time also signed the Cultural Manifesto in 1963. When he was young, he studied at the UGM Faculty of Psychology and graduated in 1968. In addition, his background as Javanese Christianity influenced his thinking. He often writes poetry that smells of Javanese and is wrapped in Javanese Christian nuances.

In 1966, Teater Kristen played the play of Prof. Taranne by Arthur Adamov and directed by Darmanto Jatman. The following year, the Teater Kristen reappeared. They performed a play entitled *Bodas de Sangre* (Bloody Marriage) by F. Garcia Lorca. In the same year, the

manuscript of the drama Copet-copet belonging to Genthong HSA was also staged by Teater Kristen.

In 1967, Teater Kristen also performed S. Hasse's *Ariadne*, adapted by Dick Hartoko. The play was held in the BTN building (across from Gramedia). Supporters of the performance included Tjurlan Sitompul, Rini Sudarsono, Eko Pudjiono, Rustiana Dantjie, Sri Muljono, Rahmad Kusumo, S. Widodo SW and Darmanto Jatman. Interestingly, Dick Hartoko said that the performance was in accordance with the spirit in the soul (struggle) of the 66th generation.

In 1968, Teater Kristen plays the script *Hello out There* (*Hai yang diluar sana*) written by W. Sorayan. In addition, they also played *The Trojan War will not end*, an adaptation of *La Guerre de Troje n'aura pas Leau* 's Jean Girraudout.

Besides, Teater Kristen, another name that also appears was Starka (Yogyakarta Catholic Arena Theater Study). One of the founders was Jasso Winarto. Before forming Starka, he joined SGDD which was founded by WS Rendra in 1962. Starka's first stage was the *Brandal* play (*The Devil's Disciple*) in 1965 in the PPBI hall (east of the southern square). G.B's play. Shaw was directed by Jasso Winarto and he was also as the actor. Darmanto Jatman who was active in the Teater Kristen also helped the performance. He acted as a child character. The main character, *Brandal*, was played by Jasso Winarto. In addition, *Brandal's* own play was supported by LKK.

In August 1968, Starka performed a tour in cities on the island of Java. They brought *Lelaki itu Napoleon Bonaparte*. Subsequently, Starka began playing the *Hamlet* play in 1966 in the PPBI hall. The text of the translation of Trisno Sumardjo was directed by Jasso Winarto. Some of the players involved included Umbu Landu Paranggi, Wisnuewardhana, Harmanu Karsono, Dien Kusuma, Genthong HSA and Nuning HS. The play would later be staged again by Starka in February 1968. The stage was held because it collaborated with the Indonesian Authorities Association (PKPI).

Furthermore, in 1969, Starka performed in front of 200 pedicab drivers. Jasso Winarto thought that ordinary theater was enjoyed by ordinary people. At that time, Starka performed two plays, namely *Domba-Domba Revolusi* by B. Sularto and *Petang di Taman* by Iwan Simatupang.

As if examining behind the scenes the work process of Starka and Teater Kristen, each has something in common. For example, in terms of the staging they applied. According to Genthong HSA, they did their own artistic arrangements for the performance. They also had to arrange their own decorations. Like making a pillar out of bamboo and then wrapped in cement paper and painted. In those days, making such decorations was extraordinary because it was expensive. Teater Kristen is so poor that it makes decorations from small bamboo wrapped in old newspapers made for tree decorations.

Differences in artistic terms were not too striking. Until now we did not have a capable theater. In the past when they wanted to perform, each group had their own lights, their own cables and their own lights. Outside there was usually a rental of lights. In the past there were also dimmers and in Yogyakarta there were only two places to rent out.

As a comparison, as much as 75-100 rupiah can get Java noodles while orange ice costs 5-15 rupiah. The rental price of buildings for staging reaches 1800 - 2000 rupiah. Poorly, Darmanto Jatman once sold pants for 2000 to stage Teater Kristen. In the past, building leases were also cheap, one of which was quite affordable was the BTN building (in front of Gramedia) that includes 500 chairs, complete electricity and buildings. Compared to the Sonobudoyo Museum which was quite expensive at the time. In contrast to Starka, according to Genthong HSA, the group was arguably quite rich. Because, in their funds were often supported by the church. Invitations (tickets) were sold by the Sisters to Catholics. Even though they had a closeness to the church, Starka was not an integral part of them or the Catholic Cultural Institute. Unlike the Teater Kristen which was formed because it became part of the Christian Culture Study Group. In addition, the two groups also did not play the propaganda plays.

Besides Starka, there was also Sthemka (Study of Young Catholic Theater) which was established around 1966/67. Sthemka was born from the womb of the Kumetiran church parish. One of the founders was Aloysius Broto, who had previously joined Jasso Winarto's Starka. Even though it has a closeness to the church, Sthemka does not aim to stage religious texts. Sthemka members are recruited naturally, because most of their members are Kumetiran parish residents. Everything is intertwined through association and invite other friends to join Sthemka. Drama is a means to channel hobbies only, not for the art agenda. Even though their members are from the Kumetiran parish, not all members are Catholic.

Sthemka members usually train at the Parish Institution (meeting hall) of the Kumetiran Church, precisely in Pringgokusuman village, west of Malioboro. In that place too, Sthemka staged drama performances. Even though Sthemka's performance was performed behind the church wall. The plays that were played did not like propaganda or the symbols of Catholicism. Sthemka instead played short plays, one act such as Anton Chekov's plays *Beruang Penagih Hutang* and *Pinangan*, *Suara-suara Mati* by Van Loggem, *Abu* by B. Soelarto, *Hai yang di Luar Itu* the *Work* by William Saroyan, *Hanya Satu Kali*, *Jebakan Maut* (Saki / Munro) and comedy plays that written by members of Sthemka himself, especially Agus Sardjono.

Sthemka did play drama in the church environment. Every now and then they respond to performances outside the church. But ideologically, theater is just a hobby for them. Not a means to voice religious propaganda. Even though Sthemka sometimes appeared on TVRI Yogyakarta, fatherly filled a short theatrical program on the Forum of Religion (Catholic).

Some of the early members of Sthemka began to leave Yogyakarta. When they had finished their studies in college, most of the Sthemka members chosen to work or build a household. Most of them went to Jakarta to work. Later, the reins of leadership would shift to the hands of Landung Simatupang. The name Sthemka was later changed to Stemka, where the word "Stemka" itself no longer referred to the acronym for Young Catholic Theater Studies.

The creativity process undertaken by Christian-oriented theater is almost the same as Teater Muslim. At the level of work creation (stage), they both accommodate theater idioms from abroad. The most striking difference is the lack of religious-smelling plays they play. Teater Muslim began his career with Islamic-themed plays in contrast to groups such as Starka, Teater Kristenor Sthemka. For instance, the play *Pinangan* that was once staged by Sthemka. The group used the church as a performance hall. However, they instead played the short drama *Pinangan* by Anton Chekov. It should be emphasized, that the Sthemka group played theater for hobby.

Pinangan play was a one-act comedy drama written by Russian writers. *Pinangan* tells the story between Ivan Vassilyevitch Lomov and Natalya Stepanova. Besides performing foreign plays, these groups also played local plays. Like *Domba-Domba Revolusi* that Starka staged in 1969 in front of a pedicab driver. The text of *Domba-Domba Revolusi* itself was a controversial play. The play was considered counter-revolutionary by Lekra in the 1960s especially after the play of *Domba-Domba Revolusi* was rolled out by Literary Magazine in 1962. The climax, in 1963, the text of *Domba-Domba Revolusi* was forbidden to be staged.

Starka played *Domba-Domba Revolusi* at the right momentum. When the issue of Gestapu was still heating up and the ban on staging *Domba-Domba Revolusi* began to be lifted. Starka had never taken part in the world of politics. However, Starka took advantage of the times when the fall of the Sukarno regime. Like other groups, Starka took advantage of Lekra's defeat to venture into the theater universe.

In 1967, Teater Kristen adapted Federico Garcia Lorca's play. A writer from Spain who died during the Spanish Civil War was raging. Teater Kristen played the *Bodas de Sangre* or *Perkawinan Berdarah*. The play did not talk about religious matters at all instead of the polemic between families in Spain and tend to naturalism.

Towards the Latest Theater, "Betraying" Realism

The Father's play translated as *Sang Ayah* was also severely criticized by Dick Hartoko from Basis magazine. According to Dick Hartoko, the stage presented was less attractive and lacked understanding of August Strindberg's own ideas. In addition, the Teater Muslim staging was considered very weak because the audience was not yet mature and the translation was also not good.

The case experienced by Teater Muslim was actually more extreme. Especially since Arifin C Noer led the group. For example, the performance of *Caligula* which they had played in 1967. The play inspired many parties who would later become Indonesian theater retainers, such as Putu Wijaya (Mandiri Theater) and Nano Riantiarno (Teater Koma).

Arifin C Noer utilized the local atmosphere in the *Caligula* performance. Cirebon and Central Java feel in terms of music, blocking and choreography aspects. However, *Caligula*, who was shown at the Teater Muslim, still wore Roman costumes. In accordance with the background of *Caligula* which features people from Rome.

Putu Wijaya who migrated to Yogyakarta in 1962 was able to watch the production of *Caligula* owned by Teater Muslim. He was impressed and inspired himself to write the song *Ocean Singing*. Putu Wijaya admitted that he was not a figure who liked to read. However, after watching the Teater Muslim stage, he began to understand the existentialism that was popular in that period.

However, the *Caligula* stage organized by Teater Muslim did not escape the slur. According to Bakdi Soemanto, his Teater Muslim *Caligula* was less successful in showing an absurd atmosphere. The Teater Muslim only presented the insane King *Caligula*, who became insane because his ideals were not achieved. On the other hand, the *Caligula* text indeed discusses the human struggle against the impossibility and solitude that cannot be changed (Soemanto, 2001, pp.60-76).

The *Caligula* performance indicated a change in play style adopted by Teater Muslim. At first, they played the play of realism. But when a new trend arises in Indonesia, which is playing non-realistic and sometimes absurd plays, they are involved in the flow. Actually, Teater Muslim from the beginning also did not refer to that realism. It can be said that during their first stage, the *Devil* act, they instead used the illusionist style of realism. In addition, Teater Muslim also set the stage in an expressionist way. Like the use of voice actors and lighting effects that serve to emphasize a scene. Mohamad Diponegoro also presented the *Devil's* play communicatively. That is, a scene when a devil approaches the audience then reproaches them.

Likewise with Starka who had performed the *Hamlet* play composed by Shakespeare and *Petang di Taman* by Iwan Simatupang. *Hamlet's* own play has a romantic life, while the drama *Petang di Taman* is better known as an absurd play. Iwan Simatupang as the play writer is better known as an author who uses existentialism style. An existential view that will be conveyed through conflicts between individuals. He also often questions the standard conventions of psychological realism in the theater through some of his scripts. However, one interesting thing is that Starka still accommodates local plays when attacks on Western adaptation texts are popular.

In Radhar Panca Dahana's view, the two main engines of the development of modern theater in Indonesia are the generation that was "born" in the realm of the Yogyakarta and Jakarta theaters. Rendra, Arifin C Noer, Putu Wijaya is a theater artist baptized in Yogyakarta. In Jakarta there is a generation of ATNI represented by Teguh Karya and Wahyu Sihombing. Those born from the ATNI content have a tendency to play well made play, orderly, realist. Unlike the educated artists in Yogyakarta, it is thick with sloppy, exotic, critical and experimental scents. This separation was mentioned by Jakob Sumardjo, that the ATNI generation was theater-narrative-epic. While the generation from Yogyakarta is symbolic-poetic theater (Sumardjo, 1992).

The birth of theaters with a background of religious groups is actually more due to the passion or curiosity to play with drama. Cahyaningrum Dewojati argues that the birth of Muslim Theater inspired several parties to establish theaters with religious zeal such as the Teater Kristen and Starka (Dewojati, 2013, p.123) This opinion is actually worth refuting, because only Teater Muslim accommodates the spirit of God in each stage. Even then, they had to switch sides to play a more general play.

On the other hand, competition between groups does occur. Both the Teater Muslim, Starka and Teater Kristen with other groups. The competition is limited to self-expression of his love for theater arts. In addition, the majority of members who are active in the group are still students. The knowledge they gained during college was really utilized on the theater stage. This is clearly seen from their experiments in playing drama. When realism has been forgotten for a while. They began to play non-realist plays and become part of the birth of experimental theater. Renewal of theater in Indonesia always happens in every period. Until now, theater groups continue to look for identity as part of their existence on the theater stage. The search for ideas about theater is like a "bottomless well", borrowing the title of a script written by Arifin C. Noer.

Conclusion

Today, phobias against religious groups in Indonesia are increasingly high. Especially against religious groups from the Islamic group. When you look back at the dynamics of culture in Indonesia. Religious groups became one of the bases for the formation of modern theaters in Indonesia in the 1950s-1960s.

Theater oriented religious groups such as the Teater Muslim, Teater Kristen, Starka or Sthemka polish performances with a realist style. The group also represented the interests of intellectuals who were developing Indonesian culture. Advances in science demand fundamental changes in all lines of performance. Realists became the first means to touch the world of theater. In the next practice, they begin to accommodate naturalist ideas which are an extension of the realist style.

In addition, the world of theater became a stage for theater activists to compete. In accordance with the ideas conveyed by Erving Goffman in his theoretical dramaturgical approach. Theater is a contestation space for religious groups with a religious orientation. In their performance, the group indicated what was said by Erving Goffman. Namely, interacting with each other and contesting in ideology and experimental work.

The religious-oriented theater was originally born in the midst of the realist style. When theater artists in Indonesia still stutter and talkative with reference to theater from the West. After that, they must face a new era. Namely, the birth of experimental theater in Indonesia. Realist style began to be abandoned, they began to play romantic plays, naturalism and even surrealism. Theater based on religious groups plunged into the world of theater during the transition period, which is when the rediscovery of Indonesian theater identity.

However, the word “religion” itself is only used as an appendage. Shows directed by groups such as Teater Muslim, Teater Kristen, Starka and Sthemka contain almost no elements of da’wa or divinity. Teater Muslim initially used theater as a propaganda media, but in its development, they began to deviate from the idea.

The existence of an era called the experimental theater period helped bring religious-oriented theater into the field. They then competed to perform non-realist souls. Arifin C Noer made Teater Muslim a field to test his experimental ideas. Before, he developed deeper in his group later, namely the Ketjil Theater. Likewise, with Teater Kristen and Starka who tried to play the romantic and absurd plays. Religious-oriented theater began to often play plays with naturalism, surrealism and romantic styles. At that time, the term absurd drama was often called to refer to a period that was also referred to as the theater spring in Indonesia. This refers to the crowd of Western and absurd scented plays. The fall of the Sukarno regime, which often sided with the left, was celebrated by the factions that were against them. Experiments and search for identity about Indonesian theater are two factors that influence the experimental theater period.

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